



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Here we really have two analogues—one in the parable and one in the explanation. A second, and more fanciful, explanation affords a third parallel. It is nowhere recorded, as far as I know, but one may hear it in the synagogue in connection with this parable. It states that God taught man how to elude the devil by unconcernedly whistling and chirping, and man has utilized the instruction to elude Him.

In rating these analogues we must be careful to remember two things—that Jacob Dubno died in 1804, and that the *maggidim*, or traveling preachers, are prolific in the invention of parables to this day. It is therefore just possible that our parable is entirely a creation of Dubno's. On the other hand, we have grounds for believing that it is not. Dubno undertook to explain the difficult passages in the Pentateuch by means of parables. He therefore made it his business to collect these wherever he could find them—in the Talmud and the Midrash as well as in popular tradition. Jewish life has favored the preservation of folk tales, for it is still Medieval. The Renaissance did not penetrate the Ghetto. In fact, the student of history coping with the problems of Medieval culture, would spare himself a considerable amount of uncertain speculation if he went to live for some time in a typical Jewish community, for there he would find the Medieval ideals in actual operation.

Owing to the exclusiveness of the Russian Ghetto it is not likely that the French farce should have made its way there all the way from France—certainly not as a play, for until recently the Jews abominated the theater, and only those tolerate it now who have been affected by modern civilization. It is still less likely that the orthodox Rabbi Jacob should have become personally familiar with the farce or its imitations.

If other versions of the story could be discovered among Jewish legends, or if the source of Dubno's parable could be traced in older Hebrew literature, the plot of *Patelin* would be fairly well established as a popular and wide-spread Medieval tale. However the whole question is an uncertain one, and this contribution is presented for what it is worth, in the hope that it will lead to further investigation.

DAVID KLEIN.

College of the City of New York.

RICHARD STRAUSS' *SALOME* AND HEINE'S *ATTA TROLL*.

The recent performances of Richard Strauss' music-drama in Germany have served to call attention again to Oscar Wilde, whose *Salome* (1893) Strauss used as his text. Hermann Sudermann also gave to the world eight years ago the same modern and romantic motivation of the execution of John the Baptist, in the desire of the enamoured Salome to avenge not only her slighted charms but also the failure of her arts of seduction. It is more than probable that Sudermann in the composition of *Johannes* had before him Wilde's work of five years previous, for while it is quite in keeping with the spirit of modern literature that attempts should be made to represent Salome, one of the chief characters in the biblical episode, as something more than a mere passive tool in the revengeful plotting of Herodias, it seems by more than mere chance that Wilde and Sudermann should agree in the same manner of motivation.

The idea, however, was not original with Oscar Wilde. Professor Francke (*Glimpses of Modern Culture*) has called attention in this respect to Heine's *Atta Troll*. Here pass in romantic rout before the poet's eyes certain satanic women of legend and history. Last of all comes the one which fascinated Heine most.

Wirklich eine Fürstin war sie,
War Judäas Königin,
Des Herodes schönes Weib,
Die des Täufers Haupt begehrt hat.

Dieser Blutschuld halber ward sie
Auch vermaledeit; als Nachtspek
Muss sie bis dem jüngsten Tage
Reiten mit der wilden Jagd.

In den Händen trägt sie immer
Jene Schüssel mit dem Haupte
Des Johannes, und sie küsst es;
Ja, sie küsst das Haupt mit Inbrunst.

Denn sie liebte einst Johannem—
In der Bibel steht es nicht,
Doch im Volke lebt die Sage
Von Herodias' blutger Liebe—

Anders wär' ja unerklärlich
Das Gelüste jener Dame—
Wird ein Weib das Haupt begehren
Eines Mannes, den sie nicht liebt?

War vielleicht ein bischen böse
Auf den Liebsten, liess ihn köpfen ;
Aber als sie auf der Schüssel
Die geliebte Haupt erblickte,

Weinte sie und ward verrückt,
Und sie starb in Liebeswahnsinn—
(Liebeswahnsinn ! Pleonasmus !
Liebe ist ja schon ein Wahnsinn !)

Nächtlich auferstehend trägt sie,
Wie gesagt, das blutige Haupt
In der Hand, auf ihrer Jagdfahrt—
Doch mit toller Weiberlaune

Schleudert sie das Haupt zuweilen
Durch die Lüfte, kindisch lachend,
Und sie fängt es sehr behende
Wieder auf, wie einen Spielball.

According to Heine, the woman enamoured of John is not Salome but Herodias. The perverted and disgusting *Liebeswahnsinn* of this Herodias is reproduced in its exact details and ascribed to the daughter in Wilde's *Salome*, but it finds no place in *Johannes*. We have been accustomed to look upon these two women as equally guilty of the death of the prophet, and it is no more strange that the deeds of the one, should, by conscious poetic license (in Sudermann's *Johannes*, both women try to seduce John), be ascribed to the other, than that their names and subsequent history should be confused by Josephus (*Ant.* lib. 18. cap. 7), Nicephorus (*Hist. eccles.* lib. 1. cap. 20), and Metaphrastes (*Vita Sanctorum*).

This love element, introduced into the story is probably entirely of nineteenth century romantic origin. The editors and commentators of Heine, even if they have attempted it, have not yet given the form and source of the popular legend which he quotes. It does not seem to have existed in the older authorities on the legends of the martyrs and saints. I have searched for it in vain in the Apocryphal Gospels and Epistles, in Josephus, in the writings of the Ante-Nicene, Nicene, and Post-Nicene Fathers, in Tillemont's *Mémoires pour servir à l'histoire ecclésiastique des six premiers siècles* (1706), in the *Acta Sanctorum*, and in Baring-Gould's *Lives of the Saints*. The only passage of which Heine's

"Und sie fängt es sehr behende
Wieder auf, wie einen Spielball."

is a reminiscence, is where Eusebius Emesenus speaks of Salome playing with the head of John

the Baptist as with an apple. (*Καὶ τὴν κεφαλὴν αὐτοῦ δέδωκα τῷ κορασίῳ ἐπὶ πίνακι, καὶ ὡς μῆλῳ προσέειπεν.* *Oratio de adventu et Annuntiatione Joannis apud inferos.*)

In view of the well-known fertility and perversity of Heine's imagination, it is likely that he invented the *Sage* pure and simple and assigned a fictitious source. There is all the more ground for this belief by reason of the fact that Heine did exactly this thing in at least one other notable instance. The solution of the problem of the Flying Dutchman's release from his curse is in Wagner's drama taken bodily from Heine's *Aus den Memoiren des Herren von Schnabelewopski*, VII. Wagner acknowledged this indebtedness as quoted by Elster, *Heines Werke*, Bd. iv, S. 9. In the same place Elster gives the results of investigations which proved that the sources assigned by Heine for this solution were entirely fictitious.

JACOB N. BEAM.

Princeton, N. J.

SPANISH LITERATURE.

Orígenes de la Novela. Tomo I. *Introducción. Tratado histórico sobre la primitiva novela española*, por D. M. MENÉNDEZ Y PELAYO de la Real Academia Española. Madrid : Bailly-Bailliére é Hijos, 1905. 8vo, dxxxiv pp.

I.

It is no exaggeration to say that this volume is one of the most remarkable contributions made in our time to the history of Spanish literature. Señor Menéndez y Pelayo's qualifications are incontestable ; he is versed in many other literatures besides that of his own country, and has thus acquired the means of applying the comparative test ; he seems to have read almost everything, and to have forgotten next to nothing ; he covers immense tracts of difficult ground with enviable sagacity and surefootedness ; and his diverse learning enables him to illuminate every aspect of his subject with ingenious and suggestive parallels. Probably he alone is competent to criticize his own work effectively. I must be content to give a general idea of its scope and value, and even this is no easy task.